

Henry V. Donnelly as Snaggle, is announced for the week at the Murray Hill.

"The Penitent," which will be presented this week at the American, is a dramatization by Lawrence Marston of Hall Caine's story, "A Son of Hagar." It has never before been played in New York.

"The Smart Set," which comes to the Fourteenth Street Theatre to-morrow, is a spectacular extravaganza acted by colored men and women. It is full of fun and music.

"On the Suwanee River" is booked for the week at the Third Avenue Theatre. It is a southern melodrama in which colored singers and dancers are introduced.

One of the companies which Amelia Bingham directs will play "A Modern Magdalen" at the West End Theatre.

"The Night Before Christmas" will be seen at the New Star. It is a pastoral play in which two children have important parts.

"Fox Grandpa" and his mischievous grandsons will frolic at the Metropolitan all the week.

The delightful farce, "Why Smith Left Home," will be reviewed at Proctor's Fifth Avenue Theatre this week. The new lobby has been opened and adds much to the comfort of the house.

"Hearts Are Trumps," the Drury Lane melodrama, will be presented at the 125th Street Theatre.

Johnstone Bennett and her company head the list of entertainers at Proctor's Twenty-third Street Theatre, appearing in a sketch called "A Quiet Evening at Home." The Roscoe Midgets are on the bill, too, and so are the Juggling Johnsons. Baker and Lynn give a skit named "The Electric Boy." There are many other specialties.

This will be a week of vaudeville at Proctor's Fifty-eighth Street Theatre. Florence Burns will be there. Sagar Midgets and George Carline, the juvenile actor, will be seen in "Telling a Lie." Charlie Case has a heart-warming monologue. Mr. and Mrs. Stuart Burrow offer a shadowgraph and a song and smoke picture novelty. A piece of Fire Chief Croker appears in one of the other acts.

There is good vaudeville between the acts at the Proctor theatres where regular plays are performed. Sunday concerts are special at all the Proctor theatres in New York.

At the Proctor Theatre in Newark an all-star bill is offered, including William and Tucker in "Driftwood," the Ten Troupe, Japanese wonder-workers, and the Misses Delmore in "A Bridegroom's Revenge."

The Moto-Girl, who (or which) has been puzzling Philadelphia and Boston, comes to Keith's Union Square Theatre this week. Arthur and Jennie Dunn appear after a long absence, this time in a laughable sketch called "The Messenger Boy." James O. Barrows and John Lancaster present "A Jolly Jollifier." Caroline Shepard, the oratorio singer, has been engaged also. Josephine Gasman and her peepkinners will sing in the act. Other features of the bill are numerous and excellent.

A big company of Parisian models have come over to appear in picture plays at the Circle Theatre. Other attractions at this house will be the Florenz troupe of acrobats, Al Leech and the Three Rosebuds in "Examination Day at School," Edmund Hayes and company in "A Wise Guy," Lew Sully, the minstrel, and Marie Huntington and her picks in a song and dance act.

Tony Pastor places at the head of his bill LeRoy and Clayton in their new sketch, "Hogan of the Hansons." Bonnie Thornton will sing some of her songs. Andy Amann and Frances Hartley will appear in "The Professor's Courtship." Among the other features will be Fields and Volney in "The German Soldiers," Johnny Keefe, the Down East farmer; Blanche and Jessie Lahey in a musical specialty; Bert Howard, the comic pianist, and Leona Bland in "The New Boy."

Matthews and Harris have been engaged to play "Adam the Second" at Hurler and Seamon's music hall this week. The Four Otis will give a skit called "Helen and a Pickle." Harding and Ah Sid will do a funny acrobatic turn. The minstrel, and the singing comedian; Louise Dresser, a singer, too, and Amata in illuminated dances.

There will be a special De Kolta matinee at the Eden Musee to-morrow. He will present some new illusions.

The Kitamura troupe of Japanese acrobats are still at Huber's Museum. So is Thibault the Big Fingered Boy.

A testimonial to Max Weber, Robert E. Stone and Charles Fields will be given at Terrace Garden on Sunday evening, March 8. The whole Weber & Fields company will be in it.

Concerts are announced for to-night at the Herald Square Theatre, the Grand Opera House, the Circle, the Third Avenue, the Dewey, the Harlem Opera, the New Star and Seamon's music hall, the New Star and the Metropolitan.

Many prominent actors have volunteered for the annual benefit entertainment of the Treasurers' Club of America at Wallace's to-night. Edna Wallace Hopper, Mme. Manelli, Elita Proctor Otis, Augustus Cook and Morton Sellen are only a few of the persons expected to take part in it.

The sale of tickets for Burton Holmes' annual double course of lectures at Daly's Theatre will begin on Tuesday. The first lecture will be given on Thursday, March 5, the subject being "Portugal, a Land of Love and War." It will be repeated on Friday, March 6. The remaining subjects will be: "Denmark—Through the Hamlet's Country in a Country in a Country," "Sweden, the Capital, the Country and the Hamlet," "Norway I—Through the Great Forests," and "Norway II—The Nordland and the Midnight Sun," and lectures will be given on the Thursday and Friday afternoons of the four succeeding weeks.

Burlesque at the Dewey all the week.

The Brooklyn Theatres.

Nat Goodwin and Maxine Elliott will play "The Altar of Friendship" at the Montauk this week. This will be the last opportunity to see these two stars together. Next year each of them will head a company.

Lulu Glaser is to be at the Amphion in "Dolly Varden," one of the daintiest and prettiest of all the musical comedies.

Elita Proctor Otis and the stock company will present "Resurrection" at the Columbia this week. R. D. McLean and Odette Tyler come to this house next week in "King John" and "Shylock."

"Resurrection" will be offered at Payton's Lee Avenue Theatre, with Una Abell Brinker as Malora and Kirk Brown as Prince Dmitri Nekhodo.

"Woman Against Woman" will be revived at Payton's Fulton Street Theatre, where Etta Reed Payton heads an excellent stock company.

Joe Welch is booked at the Park, where he will appear in "The Pedler," the Hebrew comedy-drama in which he began his starring career, some time ago.

The Grand Opera House, presenting "The Bold Sinner Boy," has been successful.

Andrew Mack will spend the week at

"A Rough Rider's Romance" is offered at the Gotham.

Two vaudeville entertainments of a high order are given every day at the Orpheum.

"The Gunner's Mate" is the bill at the Bijou. It is a Spanish-American War play and is full of thrills.

"In Old Kentucky," with all its cheerful song-and-dance specialties, comes to the Folly.

"Tracy the Outlaw" is billed at the Novelty. The name gives the necessary clue to the exciting character of this melodrama.

Hyde & Behman announce for their theatre this week a vaudeville list which includes some of the best actors of their kind.

A burlesque show will be given at the Gayety.

Concerts to-night at Hyde & Behman's, the Orpheum and the Gayety.

SARDU'S PLAY ABOUT DANTE.

The Drama Written for Sir Henry Irving

May He His Last Work.

Victorian Sardou continues to take himself more seriously than any of his critics are willing to do and has been talking very profoundly of the play "Dante," which he has written for Sir Henry Irving.

In all probability the hero of this new play will be the same conventional stage type that Sardou has been turning out for the past fifteen years; but the veteran writer discusses this character as if it were to be some valuable historic study of the great Italian. He says that Dante seems to him a figure admirably adapted to the stage.

In Italy, where the popular conception of Dante is quite different from that which prevails in other countries, he is inconceivable as a stage figure.

Sardou says that he has ignored all the political phases of Dante's character, as he would have been compelled to make him a Ghibelline and thus in a measure unparitotic if he had shown him in the midst of the party struggles that surrounded him. He has taken the poet merely as a man. He has sought to show him in the most noted episodes of the "Commedia Divina" in relation to Count Ugolino, Francesca da Rimini and Pier Polone.

The play is in a prologue and four acts. The scene of the prologue is laid at Pisa. There, on a winter evening in 1303, the poet meets the beautiful Pia, wife of Rigo who after the disappearance of Baccare becomes his mistress and bears him a child. This is Gemma, his daughter.

Dante appears in the play as the opponent of Archbishop Ruggieri and attacks him with such warmth that he is excommunicated.

In the first act the poet, disguised as a monk, has returned to San Miniato from his banishment and seeks the house of Malatesta to visit his friend Giotto, whose daughter he has married. Malatesta, who is in love with Gemma, while his beloved Pia is confined in a fortress in Maremma.

In the second act the Paolo and Francesco episode is introduced and the dramatic climax is the discovery that Dante is the father of Gemma.

In the second act Pia dies in the prison to which her jealous husband had her committed. Dante releases Gemma from the cloister in which she was confined after learning that she was not his daughter.

Malatesta, who is in love with Gemma, helps him in the escape, but the two lovers eventually fall into the hands of Rigo.

In the third act Dante is seen at the grave of Baccare and later in the journey through hell. In the last act, he is at the palace of the Pope at Avignon trying to secure pardon for his daughter and Malatesta, who has been excommunicated through the influence of Rigo.

While in Avignon he hears the struggles of Philip the Bold, forges his own sword and declares that he will in the future devote himself to avenging the wrongs of others and relentless as a Nemesis seek to protect the oppressed and persecuted.

The Dante play is not to be acted in Italy, although Emme Novelli would be ideal in the leading role. But Sardou is afraid to send the poet to a country in which he is so well known. Then it is probable that the Purgatory scene, which requires elaborate scenery, could be done on the Italian stage in a way to avoid ridicule.

There is to be no attempt to reproduce the Dore pictures, in spite of the reports to that effect. Rousin, the painter, has designed this scene under Sardou's direction and Xavier Lecons has composed a symphonic accompaniment to the drama which the author declares is fine enough to stand alone as a symphony.

But the most interesting feature of the Sardou drama is the probability that it will be his last.

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THE DARLING OF THE GODS.

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